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UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Student Composers from
Universities of Québec and Ontario

in a day of

electroacoustic
music



18 04 07 03 00 02 7F 00



Sunday November 7, 1993

Walter Hall

Concordia University McGill University
Université de Montréal Queen's University
University of Toronto
University of Western Ontario



a day of
electroacoustic music



Concert I *11:00 am*

Lecture *2:00 pm*
"the state of Electroacoustic Music"
Bruce Pennycook, McGill University

Concert II *3:00 pm*

concert I 11:00 am

programme

Rosie Bolton	<u>Clayoquot Sound</u> (violin, Electronics) Rosie Bolton Violin	(7 min)
Karl Mohr	<u>Ave Verum Corpus</u>	(10 min)
Frank Koustrup	<u>Feedback Study</u>	(4:45 min)
Markos Lekkas	<u>Ορφεας III</u> Orpheas III	(11 min)
Vince Menanno	<u>Algo I</u>	(3:30 min)
Daniel Leduc	<u>Broadcast</u>	(6:30 min)
Sean Ferguson	<u>Vox Machina</u>	1992 (8 min)
Michael Stecky	<u>Triptych</u>	(4:30 min)
Stéphane Roy	<u>Ondes/arborescences</u>	(9:40 min)
Oswaldo Budon	<u>Wind...again...</u>	1993 (12 min)

concert II 3:00 pm

programme

Andrew Cholvat	<u>Interface</u> (Percussion, Electronics) Andrew Cholvat Percussion	(8 min)
Luc Fortin	<u>L'interieur de Gaia</u>	1991 (10 min)
Jason Vantomme	<u>TMII : The Time Machine</u>	1993 (7 min)
Michael Picton	<u>Bagatelles</u>	1993 (7:15 min)
Deborah Ling	<u>Espaces</u>	(5 min)
Marti Hopson	<u>Secho</u>	(7:20 min)
Romina di Gasbarro	<u>red</u>	(3 min)
Romina di Gasbarro	<u>Sarahband</u>	(7 min)
Ron Bates	<u>Yawn</u>	1993 (7 min)
Bill Harrington	<u>Puppet King</u>	(10 min)



concert I 11:00 am

programme notes

Rosie Bolton

Clayoquot Sound

Clayoquot Sound is a work for violin and tape that evokes an image of the ancient forests on the West Coast. These giant trees grew there for thousands upon thousands of years, and now their future is uncertain. **Clayoquot** was realised in the electronic studio at the University of Western Ontario. The electronic sound is composed entirely of digitally-processed violin samples.

Karl Mohr

Ave Verum Corpus

Ave Verum Corpus is an electroacoustic work which was performed live to DAT. It integrates the confrontations between huge, destructive 'sheets' of sounds with beautiful musical quotes from a motet by William Byrd, **Ave Verum Corpus** (published 1605). The noise samples were taken from an earlier anarchic work **Into the Doomhole** (1989). The piece was composed and performed on a Macintosh Iix, running StudioVision software.

Frank Koustrup

Feedback Study

Markos Lekkas

Ορφεας III (Orpheas III)

On a Tuesday afternoon, Orpheas quit his job with the orchestra, took his lyra and, as the string section was calculating the number of notes needed for the next mortgage payment, descended to the subway stations, searching the eyes of the people for the lost sounds of his childhood. There, one day, he saw Euridike among the commuters, in the outfit of professional happiness, irrevocably distant, climbing with big steps the ladder of personal and professional success for she had gained the right to vote, the right to prosecute, the right to earn her bread with the sweat of her face, the right to join the lines of servitude at her own will...

Orpheas III is the third of three pieces -the other two are **Orpheas I** and **II**- in which Orpheas, each time, meets a different Euridike. In **Orpheas IV**, Euridike, after the departure of Orpheas, takes his place

in the orchestra and dies 900 performances later, among menuetti of Haydn. This, was not a call to write music, it was a call to drink a bottle of vodka with my friend Boris which I did.

However, I still claim it as a piece of art and have included it in my official catalogue. (For SOCAN purposes, we managed the bottle in about 33 minutes)

Vince Menanno

Algo I

Daniel Leduc

Broadcast

Jean Cocteau, among other poets, was highly concerned by the harshness of living. In the same way, **Broadcast** is a piece about the hardness to communicate. This piece wants to send the auditor travelling on a imaginary spaceship to the exact point, in space and time, where are now all the electromagnetic emissions of our century; those emissions being taken as a sign of our civilisation. As a kind of witty game, **Broadcast** offers then a listening to the different audible spectrums of a factitious electromagnetic soundscape coming from Mother Earth. It shows, finally, that we, by our way of life, are trying, sometimes unconsciously and in a muddled way, to communicate with the 'unknown'.

Sean Ferguson

Vox Machina 1992

This tape version of **Vox Machina** has been adapted from the larger work for soprano, chamber ensemble, and computer-generated sounds. **Vox Machina** was written as a thesis for a Master of Music degree in Composition at McGill University. It takes as its subject the changing relationship between humanity and machines. The title refers both the to 'Vox Humana' stop on baroque pipe organs, and to the ancient greek dramatic device of 'Deus ex Machina.' The two major synthesis techniques used are the phase vocoder, with which brief samples of machine sounds have been stretched out (at pitch!) to over 100 times their original length, and linear predictive cross-synthesis, which was used to create the 'machine voices' which speak at the end of the piece. All of the sounds used were sampled into, and then manipulated by, a NeXT computer at the McGill computer music studio. No synthesizers or tape machines were used. The music you hear is a real-time dub to DAT cassette directly from the hard drive of the NeXT.

Michael Stecky

Triptych

Stéphane Roy

Ondes/arborescences

This piece undertakes to reflect two conditions: the earthy and dramatic, and the elegiac. The first is a metaphor for the matter, the second, for the spirit. This work was realized in the Electroacoustic Studio of Université de Montréal.

Osvaldo Budon

Wind...again... (1993)

For some time now I've been interested in the interaction between the fields of traditional composition and electronic music. This piece receives feedback from **Rewinds**, a recent piece of mine for nine wind instruments which in turn acknowledged borrowings from the field of electronics. This interaction mainly occurs at two levels: All the sound material I used in **Wind...again...** consists of samples taken from selected moments of **Rewinds**. These samples were then edited and processed. Sound Designer and the Akai S1000 sampler were the principal tools used for this purpose. Using the MAX programming environment I created various patches to imitate certain compositional techniques I used in **Rewinds**. I see this as the sampling of a process. From the interaction between samples and MAX patches, I was able to generate a good amount of new musical material which I organized formally.



concert II 3:00 pm

programme notes

Andrew Cholvat

Interface

Interface for vibraphone, tam tam, octapad and computer was written in the spring of 1992. The piece employs the use of a computer program called 'M' by Intelligent Music co. which creates sequences and allows a wide variety of parameters to be affected during performance. The piece asks for the computer to do everything from the simple calling up of predetermined sequences to creating completely random events. All these commands are initiated by signals sent from the octapad (an electronic percussion instrument).

Luc Fortin

L'interieur de Gaia

1991

Une image; des strates ondulees sur les parois d'une falaise. Bosses, cassures, resurgences, qui temoignent de la puissante activite tellurique qui modifie l'ecorce terrestre depuis des milliards d'annees. Contemplant ces courbes, qui rappellent les lignes du bois ou les stries de muscles, on croit voir l'interieur d'un immense organisme; Gaia, la terre....

Jason Vantomme

TMII: The Time Machine

1993

TM II : The Time Machine is a tribute to the work of the science fiction writer H. G. Wells. As I read Wells' novel **The Time Machine**, I was astounded by his vision and futuristic imagination. The adventures of the Time Traveller prompted me to wonder what it would be like to travel to the past or the future and observe and hear the music makers of those times. **TM II : The Time Machine** was realized at the McGill University Electronic Music Studio during the first four months of 1993. The source material for **TM II : The Time Machine** is a combination of modified acoustic and digitally synthesized sounds. Processing and synthesis took place on a NeXT Cube workstation with various software tools including MIT's CSOUND (digital synthesis), Princeton's LPC (cross synthesis), RT (digital mixing) and phase vocoding utility as well as other software designed by the composer (granular synthesis). The final mix was transferred direct from hard disk storage to 2-track digital audio tape via the Singular Solutions AD/64x analog-digital converter. I would like to thank Laurie Radford for his time, wisdom and most importantly, his ears.

Michael Picton

Bagatelles

1993

Bagatelles is a short piece which deals with the development and interplay of some simple musical gestures. The nature of these gestures is such that timbre, texture, and spatialization play the dominant roles in the musical dialogue. The plural title refers to the fragmented nature of the piece, primarily its division into three main sections but also in terms of the sometimes fragmented nature of the musical development of these sections. **Bagatelles** was awarded the SOCAN Hugh LeCaine Award for electroacoustic music (1993).

Deborah Ling

Espaces

1993

Espaces is inspired by, and attempts to capture, the vastness of the Canadian landscape. The structure of the piece is based on the concept of arch form. It begins and concludes with the same motive. The middle part of the piece is characterized by materials with different colour to portray the different landscapes.

Marti Hopson

Secho

Romina di Gasbarro

red

red is the second movement from a three movement piece entitled *Kings*. The text is taken from a letter written by Gordon Mumma to Udo Kasemets published in the 1967 issue of *Canavangard*.

Romina di Gasbarro

Sarahband

Sarahband is made up of taped and electronically-produced samples. The composer has manipulated some of the samples to create bird sounds. A phrase in Italian is also used to create the sonic illusion of a flock of birds chirping and flapping their wings. The taped quotations are taken from recordings of Sarah Vaughan, John Coltrane, Dizzy Gillespie, Sheila Jordan, and the composer herself. The texts are meant to question the unacknowledged hierarchy of twentieth-century musical genres.

Ron Bates

Yawn

1993

Sound Sources - electric guitars with distortion/Akai S1000/Roland V20/DX7II/DAT

Bill Harrington

Puppet King

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Lecture

2:00pm

'the state of electroacoustic music'

Bruce Pennycook, McGill University

Bruce Pennycook received his Bachelor and Masters Degrees from the University of Toronto in Composition having studied with Gustav Ciamaga and John Weinzwieg. He then completed a Doctor of Musical Arts at Stanford University under John Chowning and Leland Smith. From 1978-1987 Pennycook taught at Queen's University, Kingston where he held a cross-appointment in Music and in Computing Science. At present he is Professor of Music at McGill University in Montreal where he directs undergraduate and graduate studies in computer applications in Music. His computer research has been published in ACM Computing Surveys, AES, and CMJ and ICMC Proceedings as well as in *The Language of Electroacoustic Music* (MacMillan, London) and *The Compendium of Contemporary Musical Thought* (Routledge, London). As a performer of new music for saxophone and computer electronics, Pennycook has appeared as soloist in Montreal, Palo Alto, Warsaw, Boston and New York.

composers

Ron Bates first studied electronic music in 1991 at Dalhousie University under Steve Tittle. After transferring to McGill, he resumed his studies under Alcides Lanza (1992) and now studies with Laurie Radford.

Rosie Bolton grew up in the Beaches of Toronto. From a very young age, she showed interest in music. She began her formal studies in piano with Kathleen Solose, and later studied violin with Young Dae Park and Terrence Helmer. In 1990 Miss Bolton entered the Faculty of Music at UWO, where she presently studies Theory and Composition. Her teachers have included Jack Behrens, David Myska, and Peter Paul Koprowski. Miss Bolton's works have been performed on student recitals at the university.

Osvaldo Budon (b. Argentina, 1965) is currently completing a Master's degree in Composition at McGill University. He studies composition with Alcides Lanza and computer music with Bruce Pennycook.

Andrew Cholvat recently completed his Masters of Performance in Percussion at The University of Toronto. He has worked with several prominent Canadian ensembles and has recorded for the CBC. Mr. Cholvat is currently teaching and freelancing in the Toronto area.

Sean Ferguson is a doctoral student in composition at McGill University, where he has studied composition with John Rea and Brian Cherney, and computer music with Bruce Pennycook. In December, his piece **River Reflections** for two pianos won first prize in the chamber music category of the CBC National Young Composers Competition in Vancouver. Upcoming performances include premieres of the full version of **Vox Machina** by the g.e.m.s. ensemble of Montreal, and of **Envolee** for solo piano by the superb Montreal-based pianist Marc Couroux.

Luc Fortin studies composition at the Université de Montréal with Jean Piché.

Romina di Gasbarro was born in Toronto in 1969. She studied Guitar and Theory at the Royal Conservatory of Music. A recent graduate from the University of Western Ontario Music program, she studied composition with Jack Behrens and electronic composition with David Myska. She is currently studying voice and composition in the Artist Diploma program at Western.

Bill Harrington is a student at Concordia University in Montreal.

Marti Hopson is a student at Concordia University in Montreal.

Frank Koustrup is a student at Concordia University in Montreal.

Daniel Leduc Artiste radiophonique specialise dans le melodrame électroacoustique et le paysage sonore factice. Doctorat en électroacoustique en cours. Lauréat au concours national des jeunes compositeurs de la SRC en 1990, Président de la CEC et membre de l'ICMA. Travaille en ce moment sur *Die Winterreise*, avec les textes du poete allemand Wilhelm Müller.
(Université de Montréal)

Markos Lekkas (b. Greece) has studied composition with Vassilis Dellios, David Mott, James Tenney and Gustav Ciamaga. He is currently working towards his doctoral degree in Composition at the University of Toronto. He has written chamber and electroacoustic music as well as music for the theatre.

Deborah Ling recently completed her Master's degree in Composition at the University of Toronto where she studied with Ka Nin Chan and Gustav Ciamaga.

Vince Menanno is a student at Concordia University in Montreal

Karl Mohr is an electroacoustic composer at Queen's University who has done numerous sound tracks for local film and theatre productions. His music has been played many times on CBC radio, as well as campus stations across Canada. After finishing his B. Mus. at Queen's University in the Spring of 1994, Karl Mohr hopes to pursue post graduate studies in the areas of sound recording and composition.

Michael Picton Originally from Ottawa, Michael Picton has been studying in Montreal at McGill University for the past five years. His teachers have included Bengt Hambraeus, Brian Cherney, John Rea, and, in the field of electroacoustic music, Alcides Lanza. Having received his B.Mus(Hons.) in Composition in 1992, he is currently pursuing graduate studies in Composition as well as diploma studies in Piano.

Stéphane Roy has received prizes and honourable mentions in national and international competitions. His works have been performed in France, Norway, the United States, Colombia as well as in many Canadian cities. In 1992-1993, he was invited composer at Stanford University in California (CCRMA).

(Université de Montréal)

Michael Stecky is a student at Concordia University in Montreal.

Jason Vantomme (b. 1970) moved to Montreal in 1988 to pursue undergraduate studies at the Faculty of Music, McGill University. During the next four years, he studied composition and computer applications to music with Bruce Pennycook as well as flute with Carolyn Christie. Mr. Vantomme is currently completing the final year of his Master of Arts (Music Technology) degree at McGill. His research is focused on the development of a rhythm-based intelligent score following system for live performance. .



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